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A SHAKESPEARE SONG CYCLE

GRACE WASSALL



The John Church Company

Cincinnati. Chicago. New York.
Leipsic. London.

Price \$1.25


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A SHAKESPEARE SONG CYCLE

GRACE WASSALL



The John Church Company

Cincinnati. Chicago. New York.
Leipsic. London.

To
Bernard Ziehn.

This Cycle was first produced under the management of Loudon G. Charlton
on November 17, 1904, at Carnegie Hall, New York City, with the following cast.

Mme. Johanna Gadski..	<i>Soprano.</i>
Marguerite Hall.	<i>Contralto.</i>
Kelly Cole.	<i>Tenor.</i>
David Bispham..	<i>Baritone.</i>

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A Shakespeare Song Cycle.

Crabbed Age and Youth.

Wm Shakespeare.

Quartette.

"The Passionate Pilgrim."

GRACE WASSALL.

Allegro deciso.

The piano introduction consists of two systems of music. The first system is in G major, 4/4 time, and begins with a forte (*ff*) dynamic and a legato marking. It features a melody in the right hand and a bass line in the left hand. The second system continues the piece, ending with a staccato marking in the right hand and a *con Ped.* (with pedal) instruction in the left hand.

Animato.

The vocal quartet section features four staves for Soprano (*f SOP.*), Alto (*f ALTO.*), Tenor (*f TEN.*), and Bass (*f BASS.*). The lyrics are: "Crab-bed age and youth can-not live to- geth- er." The piano accompaniment is shown in two systems, with the first system marked *f deciso a tempo*. The music is in G major, 4/4 time, and includes various musical notations such as triplets and slurs.

Andante cantabile.

age like win - try weath - er, Youth like sum - mer brave,
 age like win - try weather, Youth like sum - mer brave, like summer
 age like win - try weath - er, Youth like sum - mer brave,
 age like win - try weath - er, Youth like summer brave, like summer

Andante cantabile.

rit. *pp* *a tempo*

age like win - ter bare. Youth is full of sport, *cresc*
 brave, age like win - ter bare, like win - ter bare. Youth is full of sport,
 age like win - ter bare. Youth is full of sport, *cresc*
 brave, age like win - ter bare. Youth is full of sport,

cresc.

mf ag-e's breath is short.

mf ag-e's breath is short.

mf ag-e's breath is short.

mf ag-e's breath is short.

mf *cresc.*

***ff* Animato.**

Youth is nim-ble, age is lame, Youth is hot and

ff Youth is nim-ble, age is lame, Youth is hot and

ff Youth is nim-ble, age is lame, Youth is hot and

ff Youth is nim-ble, age is lame, Youth is hot and

Animato.

rit. *ff* *a tempo*

bold, ——— Age is weak and

bold, Youth is hot and bold, Age is weak and

bold, ——— Age is weak and

bold, Youth is hot and bold, Age is weak and

cresc. rit. *mf a tempo*

cold, ——— Youth is wild and age is tame, Age I do ab-hor

cold, ——— Youth is wild and age is tame, ——— Age I do ab -

cold, ——— Youth is wild and age is tame, ——— Age I do ab -

cold, ——— Youth is wild and age is tame, ——— Age I do ab -

Andante cantabile.

thee, Youth I do a - dore thee. O, my love, my love is
 hor thee, Youth I do a - dore thee. O, my love, my love is
 hor thee, Youth I do a - dore thee. O, my love, my love is
 hor thee, Youth I do a - dore thee. O, my love, my love is

Andante cantabile.

rit.
pp
a tempo

young, Age I do de - fy thee, O sweet shepherd hie
 young, my love is young, Age I do de - fy thee, O sweet shep - herd
 young, Age I do de - fy thee, O sweet shepherd hie
 young, my love is young, Age I do de - fy thee, O sweet shep - herd

p.

thee, For me - thinks thou stay'st too long. O, my love, my love is

hiethee, For me - thinks thou stay'st too long. O, my love, my love is

thee, For me - thinks thou stay'st too long. O my love, my love is

hiethee, For me thinks thou stay'st too long. O, my love, my love is

mf *p* *meno mosso.* *rit.* *pp* *meno mosso. a tempo* *marcatissimo*

young, Age I do de - fy thee! O sweet shep-herd hie

young, my love is young, Age I do de - fy thee! O sweet shep - herd

young, Age I do de - fy thee! O sweet shep-herd hie

young, my love is young, Age I do de - fy thee! O sweet shep - herd

thee, For me - thinks thou stay'st too long, me-thinks thou stay'st too long, me -

hie thee, For me - thinks thou stay'st too long, me -

thee, For me - thinks thou stay'st too long, — For me-thinks thou stay'st too long,

hie thee, For me - thinks — thou stay'st too long, me - thinks thou

thinks — thou stay'st — too

thinks thou stay'st, thinks thou stay'st, thinks thou stay'st too

For me - thinks thou stay'st too long, me - thinks thou stay'st too

stay'st too long, too

f come melodia

This musical score page, numbered 11, features a piano accompaniment and four vocal staves. The piano part is written in treble and bass clefs with a key signature of three sharps (F#, C#, G#). It begins with a *ff* (fortissimo) dynamic and includes triplets and a *f* (forte) section. The vocal staves are arranged in two systems of two staves each, all in treble clef with the same key signature. Each vocal staff starts with a *ff* dynamic and a 'long.' (long) line, indicating a sustained note. The bottom system of the piano part includes performance markings: *rit.* (ritardando), *m.d.* (meno mosso), and a final *rit.* marking. The score is written in a traditional musical notation style with various articulations and dynamics.

Then hate me when thou wilt.

Soprano Solo.

Sonnet XC.

Moderato.

The piano introduction is in B-flat major, 4/4 time, marked **Moderato.** It consists of three measures. The right hand plays a series of chords and eighth notes, while the left hand plays a simple eighth-note accompaniment. The first measure has a *mf* dynamic marking.

The first vocal line begins with the lyrics "Then hate me when thou wilt;— if ev-er, now; now, while the world is". The tempo is **Moderato**. The first two measures are marked *con passione* and the last two measures are marked *marcato*. The piano accompaniment consists of chords and single notes.

The second vocal line begins with the lyrics "bent my deeds to cross, join with the spite of for-tune, make me bow,". The tempo is **Moderato**. The piano accompaniment continues with chords and single notes, ending with a final flourish.

dolce cantabile
p
 And do not drop in for an af - ter - loss: Ah,

pp dolce cantabile

do not, when my heart hath 'scaped this sor - row, Come_ in the rearward

of a conquer'd woe; Give not a wind-y night a rain - y to-mor - row, To

poco a poco rit. *p* *a tempo* *mf con passione*
 lin-ger out a pur-posed o-ver - throw. If thou wilt leave me,

poco a poco rit. *pp* *mf*

do not leave me last — When oth-er pet - ty griefs have done their spite, —

accel.

accel.

molto rit. *contenerezza*

But in the on - set come; —

f *molto rit.* *mf* *p dolce* *p*

— So shall I taste — at first — the ver y worst of for - tune's

poco e poco

might.

cresc. *rit.* *a tempo legato* *very slowly a tempo*

Adagio cantabile.

And oth - er strains of woe which

now seem woe, Com - pared with loss of thee will

not seem so.

rit. *pp* *rit.* *ppp*

Blow, blow, thou winter wind.

Trio = Bass, Tenor and Soprano.

"As you like it."

Con moto.

The piano introduction is in B-flat major, 3/4 time, and begins with a mezzo-forte (*mf*) dynamic. It features a flowing melody in the right hand and a supporting bass line in the left hand, with some chromaticism in the right hand.

BASS mf Con moto quasi Allegretto.

The bass vocal part enters with the lyrics "Blow, blow, thou win-ter wind, Thou art not". The piano accompaniment continues with a mezzo-forte (*mf*) dynamic and is marked *bene marcato* (well marked).

The tenor and soprano vocal parts enter with the lyrics "so un-kind as man's in-grat-i-tude; Thy". The piano accompaniment continues with a mezzo-forte (*mf*) dynamic and is marked *cantabile* (singingly) and *rit.* (ritardando).

The bass vocal part enters with the lyrics "tooth is not so keen be-cause thou art not seen al-though thy breath be rude". The piano accompaniment continues with a mezzo-forte (*mf*) dynamic and is marked *a tempo* (at the tempo).

TEN. *a tempo*

BASS rit. *a tempo*

Blow, blow, thou winter wind, Thou art not so un-kind as

Blow, blow, thou win-ter wind, Thou art not so un-kind as

pp rit. *a tempo*

man's in-grat-i-tude; Thy tooth is not so

man's in-grat-i-tude; Thy tooth is not so keen because thou

cantabile rit. *a tempo*

keen be-cause thou art not seen, al-though thy breath be rude.

art not seen, al-though thy breath be rude. — Blow,

rit.

f **SOP.**
Blow, ——— blow, ——— blow, ——— thou

f **TEN.**
Blow, ——— blow, thou win-ter wind, ——— Thou art not so un-kind as

f **BASS**
blow, thou win-ter wind, Thou art not so un-kind as man's in-grat-i-tude;

mf *legato. a tempo.*

win-ter wind. Blow, ——— blow, ——— blow, thou winter wind.

man's in-grat-i-tude; Thy tooth is not so keen ——— be-

Thy tooth is not so keen be-cause thou art not seen, al-

ff *con spirito*
Blow, thou win-ter wind. Heigh ho, sing heigh ho, un-
cause thou art not seen. Heigh ho, sing heigh ho, un-
though thy breath be rude. Heigh ho, sing heigh ho, un-

rit. *ff* *con spirito a tempo*

con espress.

to the green hol - ly: Most friend-ship is feign-ing, most lov - ing mere fol - ly: Then,

dim.

to the green hol - ly: Most friend-ship is feign-ing, most lov - ing mere fol - ly: Then,

to the green hol - ly: Most friend-ship is feign-ing, most lov - ing mere fol - ly: Then,

dim.
con espress.

con spirito

heigh ho! the hol - ly! this life is most jol - ly, Then, heigh ho! the hol - ly! this

con spirito

heigh ho! the hol - ly! this life is most jol - ly, Then, heigh ho! the hol - ly! this

heigh ho! the hol - ly! this life is most jol - ly, Then, heigh ho! the hol - ly! this

a tempo
con spirito

life is most jol - ly, Then, heigh ho! the hol - ly! this life is most jol - ly, Then,

life is most jol - ly, Then, heigh ho! the hol - ly! this life is most jol - ly, Then,

life is most jol - ly, Then, heigh ho! the hol - ly! this life is most jol - ly, Then,

heigh ho! the hol - ly! this life is most jol - ly.

heigh ho! the hol - ly! this life is most jol - ly.

heigh ho! the hol - ly! this life is most jol - ly.

rit *a tempo*

BASS *mf* **Con moto quasi Allegretto.**

Freeze freeze thou bit-ter sky Thou dost not bite so nigh as

ritard *mf* *a tempo* *bene marcato*

rit *a tempo*

ben - e - fits for-got - - - - - Though thou the wa - ters warp thy sting is

cantabile *rit* *a tempo*

not so sharp as friend re - mem - bered not. ——— Freeze

rit.

pp rit.

TEN. a tempo

Freeze, freeze, thou bit - ter sky, Thou dost not bite so nigh as ben - e - fits for -

BASS a tempo

freeze, thou bit - ter sky, Thou dost not bite so nigh as ben - e - fits for - got;

a tempo

rit. got; *a tempo.* Though thou the wa - ters warp, thy sting is not so sharp as

rit. *a tempo* Though thou the wa - ters warp, thy sting is not so sharp as

cantabile rit. *a tempo*

SOP. *f* Freeze, —

TEN. *f* Freeze, —

BASS *f* Freeze, freeze, thou bit - ter

friend re - mem - bered not. —

friend re - membered not. — Freeze, freeze, thou bit - ter sky, Thou dost not

rit. *mf a tempo*

freeze, — freeze, — thou bit - ter — sky. —

sky, Thou dost not bite so nigh as ben - e - fits for - got.

bite so nigh as ben - e - fits for - got. — Freeze,

Freeze, — freeze, — freeze, thou bit - ter sky. Freeze, thou bit - ter —

Freeze, freeze, thou bit - ter sky, — Thou dost not bite so

freeze, thou bit - ter sky, Thou dost not bite so nigh as ben - e - fits for -

ff con spirito

sky. Heigh ho! sing heigh ho! un - to the green hol - ly: Most
 nigh. Heigh ho! sing heigh ho! un - to the green hol - ly: Most
 got. Heigh ho! sing heigh ho! un - to the green hol - ly: Most

rit.
a tempo ff con spirito

*con espress.**con spirito*

friend-ship is feign - ing, most lov - ing mere fol - ly: Then, heigh ho! the hol - ly! This
dim.
 friend-ship is feign - ing, most lov - ing mere fol - ly: Then, heigh ho! the hol - ly! This
 friend-ship is feign - ing, most lov - ing mere fol - ly: Then, heigh ho! the hol - ly! This

dim.
*con espress.**con spirito*

life is most jol - ly. Then, heigh ho! the hol - ly! - This life is most jol - ly. Then,
 life is most jol - ly. Then, heigh ho! the hol - ly! - This life is most jol - ly. Then,
 life is most jol - ly. Then, heigh ho! the hol - ly! This life is most jol - ly. Then,

life is most jol - ly. Then, heigh ho! the hol - ly! - This life is most jol - ly. Then,
 life is most jol - ly. Then, heigh ho! the hol - ly! - This life is most jol - ly. Then,
 life is most jol - ly. Then, heigh ho! the hol - ly! This life is most jol - ly. Then,

heigh ho! the hol - ly! This life is most jol - ly. Then, heigh ho! the hol - ly! This

heigh ho! the hol - ly! This life is most jol - ly. Then, heigh ho! the hol - ly! This

heigh ho! the hol - ly! This life is most jol - ly. Then, heigh ho! the hol - ly! This

rit. life is most jol - ly. *a tempo*

rit. life is most jol - ly. *a tempo*

rit. life is most jol - ly. *a tempo*

pesante rit. *f a tempo* *f* *ff* *mf rit.* *p*

Some glory in their birth.

Bass Solo.

Sonnet XCI.

Grave.

mf Recitativo

Some glo - ry in their birth, Some in their skill, Some in their wealth,

This system contains the first line of the song. The vocal line is in bass clef with a common time signature. The piano accompaniment is in treble and bass clefs. The tempo is marked 'Grave' and the dynamics are 'mf' and 'Recitativo'.

Some in their bod-ies' force,

This system contains the second line of the song. The vocal line continues with a few notes and then rests. The piano accompaniment features more complex rhythmic patterns and slurs.

Lento ma non troppo.

Some in their gar-ments though new-fangled ill,

This system contains the third line of the song. The tempo is marked 'Lento ma non troppo'. The piano accompaniment includes a 'rit.' (ritardando) marking.

Some in their hawks and hounds, Some in their horse; And

This system contains the fourth line of the song. The piano accompaniment includes a 'rit.' (ritardando) marking.

ev - 'ry hu - mor has his a - junct pleas - ure, Where - in it finds a joy a - bove the

a tempo

rest: But these par - tic - u - lars are not my meas - ure; All these 1

poco a poco

martellato *poco a poco*

bet - ter in one gen - 'ral best.

cresc. *ff*

cresc. *dim.*

Thy love _____ is bet - ter than high birth _____ to me,

p legato

p legato

accel e cresc.

Rich-er than wealth, prouder than garments' cost, Of more de-light than hawks or hors-es be; And

hav ing thee, of all men's pride I boast, wretch-ed in this a-lone,

that thou mayst take all this a-way And me most wretch-ed make.

It was a Lover and his Lass.

Quartette Canon.

As you like it.

Allegretto.

SOP. *mf* It was a lov - er and his lass,

ALTO.

TEN.

BASS.

Allegretto.

mf

p With a hey and a ho, and a hey - non - i - no! That o'er the green corn -

mf It was a lov - er

mf

mf

field did pass; In the Spring - time, the on - ly pret - ty ring - time, When

and his lass, With a hey and a ho, and a

p

birds do sing hey-ding - a - ding: A - ding a - ding sweet

p

hey - non - i - no! That o'er the green corn - field did pass; In the

mf

It was a lov - er and his lass,

lov - ers__ love__ the Spring. *mf*
 And
 It
 Spring - time, the__ pret - ty ring - time, When birds do sing hey-ding-a -
 With a hey and a ho, and a hey - non-i - no! That
 there-fore take the pres - ent time, With a hey - and a ho, — and a
 was a lov - er and his__ lass, — With a
 ding, A - ding a - ding sweet lov - ers__ love__ the
 o'er the green corn - field did pass, In the Spring - time the on - ly pret - ty

Musical score for a song, featuring vocal staves and piano accompaniment. The score is in 2/4 time with a key signature of one flat (B-flat). It includes lyrics and dynamic markings such as *mf* and *f*.

hey - non - i - no! For love is crown-ed with the prime In
 hey and a ho, and a hey - non - i - no! That o'er the green corn -
 Spring. And there-fore in the
 ring - time When birds do sing hey - ding - - a - ding, A -

f Spring - time the *mf* on - ly pret - ty ring - time, When
f field did pass, *mf* In the Spring - time the on - ly pret - ty
f pres - ent time, *mf* With a hey and a ho, and a
f ding - a - ding, *mf* sweet lov - ers love the

birds — do sing hey - ding-a-ding, Ding-a-ding-a - ding,
 ring - time, When birds do — sing hey - ding, — A -
 hey-non-i - no! For — love is — crown - ed with the prime In
 Spring. Ding, ding - a - ding - a -

Ding - a - ding - a-ding - a - ding, Sweet lov - ers love the Spring. *ff molto rit.* *fff*
 ding - a - ding - a - ding, Sweet lov - ers love the Spring. *ff* *fff*
 Spring - - time ding - a - ding, Sweet lov - ers love the Spring. *ff* *fff*
 Ding - a - ding ding - a - ding, Sweet lov - ers love the Spring. *ff* *fff*

f *pesante molto rit.* *ff* *fff*

a tempo
legato
f
pp rit.

ff a tempo
mf
dim.
p

Since Brass, nor Stone.

Contralto Solo.

Sonnet LXV.

Andante con moto.

mf declamato

Since brass, nor stone, nor earth, nor bound-less sea, But sad mor-tal - i - ty o'er-

mf non legato

sways their pow'r, — How with this rage shall beau - ty hold a plea,

cantabile meno mosso

Whose ac-tion is no stronger than a flow'r? O, how shall sum-mer's hon-ey

cantabile meno mosso

recitativo

breath hold out, A - gainst the wreck - ful seige of bat - t'ring days, When

cantabile

rocks im - preg - na - ble are not so stout, Nor gates of steel so strong, but

Tempo I.

time de - lays? O fear - ful med - i - ta - tion! where, a - lack,

rit.

Shall time's best jew-el from time's chest lie hid? — Or what strong hand can

hold his swift foot back? Or who his spoil of beau-ty can for - bid?

come prima
O, none un-less this mir-a - cle — have might, That in black ink my love may

come prima

riten.

still shine bright. O none un-less this mir-a - cle - have might That

a tempo

in black ink my love may still shine bright.

p.

legato. cantabile.

rit. molto

p

sostenuto

pp

On a day alack the day.

Duet.

"Love's Labour's Lost"

Allegretto grazioso.

TEN. *mf* On a

SOP.

day — a-lack — the day ! — Love, whose month is

mf rit. *a tempo*

ev - er May, Spied a blös - som pass - ing fair, —

mf rit. *a tempo*

Play - ing in the wan - ton air.

p On — a day a -

rit. *pp a tempo.*

lack — the day! Love — whose month is ev - er May,

Spied — a blos - som pass - ing fair, Play - ing in the wan - ton

rit. *a tempo* *pp* *piu mosso*

Through the vel - vet leaves the wind —
Vow, a - lack, for youth un - meet, —

air. — Through the vel - vet leaves the wind
Vow, a - lack, for youth un - meet,

rit. *a tempo* *pp* *piu mosso*

All — un - seen 'gan pas - sage
Youth — so apt to pluck a

All — un - seen 'gan pas - sage find;
Youth — so apt to pluck a sweet

p *crescendo*

find; sweet, That the lov - er Wish'd him - self the heav-en's
Do not call it sin I. am for-sworn for

That the lov - er sick to death, Wish'd him-self the heav-en's
Do not call it sin in me That I am for-sworn for

mf

rit. breath. Air, quoth he, thy cheeks may blow,
thee. Thou for whom e'en Jove would swear

breath. Air, quoth he, thy cheeks may blow
thee. Thou for whom e'en Jove would swear

rit. *a tempo*

Would I might tri - umph so.
But an Ethi - ope were.

Air would I might tri - umph so. But a - lack my
Ju - no but an Ethi - ope were. And de - ny him

But a - lack my hand is for
And de - ny him - self hand is sworn Ne'er to pluck thee from thy
self for Jove Turn - ing mor - tal for thy

poco a poco rit.

sworn Ne'er to pluck thee from thy thorn.
Jove Turn - ing mor - tal for thy

thorn. _____
love. _____

poco a poco rit.

ppp

On a love.

mf *pp* *mf* *f* *rit. molto.*

Shall I compare thee.

Tenor Solo.

Sonnet XVIII.

Andante con moto.

p con tenerezza

Shall I com -

The first system of the musical score. The vocal line (Tenor Solo) begins with a whole rest, followed by a half note 'Shall' and a half note 'I' with a long horizontal line underneath, and then a half note 'com -'. The piano accompaniment consists of two staves (treble and bass clef) with a 6/8 time signature. The melody is in G minor (one flat) and features a sequence of eighth-note chords in the right hand and eighth-note single notes in the left hand.

pare thee to a sum - mer's day?

The second system of the musical score. The vocal line continues with a half note 'pare', a half note 'thee', a half note 'to' with a long horizontal line underneath, and then a half note 'a' followed by a half note 'sum - mer's day?' with a long horizontal line underneath. The piano accompaniment continues with the same eighth-note pattern.

Thou art more love - ly

The third system of the musical score. The vocal line begins with a half note 'Thou', followed by a half note 'art' with a long horizontal line underneath, then a half note 'more', a half note 'love -' with a long horizontal line underneath, and finally a half note 'ly'. The piano accompaniment continues with the same eighth-note pattern.

and _____ more tem - - per - ate:

Rough winds do shake the dar - ling buds of May, _____ And

legato

sum-mer's lease hath all too short a date:

rit. *a tempo*

rit. *a tempo* *pp*

Some-time too hot _____ the eye _____ of

p

heav - - en shines, _____

And of - ten

is _____ his gold _____ com - plex - ion

dimmd; _____

And ev' - ry fair _____ from fair _____ to

fair _____ some time de - clines, _____

By chance or

nat - ure's chang - ing course _____ un - trimm'd. _____

a tempo
But

rit. *a tempo* *rit.*

thy _____ e - ter - - nal sum - - mer

shall _____ not fade _____ Nor

lose _____ pos - sess - - - ion of _____ that

fair _____ thou ow - - - est;

Nor shall death brag, thou wan - der'st in his shade, _____

legato

When in e - ter - nal lines to time thou grow - - - est:

mf

f *declamato*

So long as men ——— can breathe or eyes can

see, So long lives this, ——— and

this gives life, ———

——— gives life ——— to thee.

ff

ff

Tell me where is fancy bred.

Quartette.
"Merchant of Venice?"

Andante pastorale.

Piano introduction in G major, 4/4 time. The music is marked *Andante pastorale*. It begins with a treble clef and a key signature of one sharp (F#). The melody is simple and pastoral, with a piano accompaniment in the right hand and a bass line in the left hand. The piece is in 4/4 time and consists of four measures.

SOP.

Tell me where is fan - cy bred Or in the heart or • in the head

The soprano vocal line is in G major, 4/4 time. The lyrics are "Tell me where is fan - cy bred Or in the heart or • in the head". The piano accompaniment is in the right hand, and the bass line is in the left hand. The piece is in 4/4 time and consists of four measures.

SOP.

How be - got, how

ALTO.

TEN.

Tell me where is fan - cy bred Or in the heart or in the head.

BASS.

The vocal quartet section consists of four parts: Soprano, Alto, Tenor, and Bass. The Soprano part has the lyrics "How be - got, how". The Tenor part has the lyrics "Tell me where is fan - cy bred Or in the heart or in the head." The piano accompaniment is in the right hand, and the bass line is in the left hand. The piece is in 4/4 time and consists of four measures.

nour - ish - éd? Re - ply. Re - ply. It

Tell me where is fan - cy bred Or in the heart or in the head. —

How be - got, how

The first system of a musical score. It consists of four staves. The top three staves are for a vocal line, and the bottom staff is for a piano accompaniment. The key signature has one sharp (F#). The vocal line begins with the lyrics 'nour - ish - éd? Re - ply. Re - ply. It'. The piano part provides harmonic support with chords and moving lines.

is - en - gen - dered in the eyes, With gaz - ing fed and

How be - got, how

nour - ish - éd? Re - ply. Re - ply. It

Tell me where is fan - cy bred Or in the heart or in the head. —

The second system of the musical score, continuing from the first. It also consists of four staves (three vocal, one piano). The vocal line continues with the lyrics 'is - en - gen - dered in the eyes, With gaz - ing fed and'. The piano accompaniment continues with similar harmonic patterns.

fan - - cy dies, In the cra - dle where it lies. _____

nour - ish - ed? _____ In the cra - dle where it lies.

is en-gen-dered in the cra - dle where it, where it lies.

dies in the cra - dle where it lies.

Let us all ring fan - cy's knell, I'll be - gin it, Ding _____ dong

Let us all ring fan - cy's knell, I'll be - gin it, Ding _____ dong

Let us all ring fan - cy's knell, I'll be - gin it, Ding _____ dong

Let us ring fan - cy's knell, I'll be - gin it, Ding _____ dong

ding dong ding dong bell. Tell me where is fan - cy bred

ding dong ding dong bell. Tell

ding dong ding dong ding dong bell. Tell me

ding dong bell. Ding dong bell.

Or in the heart or in the head.

Tell me where is fan - cy bred

How be - got, how nour - ish - éd? Re -

Tell me where is fan - cy bred

Or in the heart or in - the head.

The first system of the musical score. It consists of four staves. The top three staves are for the vocal parts (Soprano, Alto, and Tenor/Bass), and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#). The lyrics are: "How be - got, how nour - ish - éd? Re -" on the first line, "Tell me where is fan - cy bred" on the second line, and "Or in the heart or in - the head." on the third line. The piano accompaniment features a steady bass line and chords in the right hand.

ply. Re - ply. It is en - gen - der'd in the eyes, With

Or in the heart or in - the head.

How be - got, how nour - ish - éd? Re -

Tell me where is fan - cy bred

The second system of the musical score. It continues the vocal and piano parts. The lyrics are: "ply. Re - ply. It is en - gen - der'd in the eyes, With" on the first line, "Or in the heart or in - the head." on the second line, "How be - got, how nour - ish - éd? Re -" on the third line, and "Tell me where is fan - cy bred" on the fourth line. The piano accompaniment continues with similar harmonic support.

gaz - ing fed and fan - cy dies, In the
How be - got, how nour - ish - ed? In the
ply. Re - ply. It is en - gen - dered in the cra - dle
In the heart or in the head. Dies in the

cra - dle where it lies. Let us all ring fan - cy's knell,
cra - dle where it lies. Let us all ring fan - cy's knell,
where it, where it lies. Let us all ring fan - cy's knell,
cra - dle where it lies. Let us ring fan - cy's knell,

I'll be-gin it, Ding— dong ding dong ding dong

I'll be - gin it, Ding dong ding dongdingdong ding dongdingdong

I'll be - gin it, Ding— dong ding dongdingdong ding dongdingdong

I'll be - gin it, Ding dong bell. Ding dong ding dong

ding dong bell. *ff* *accentato* Tell me where is fan - cy bred. *lento*

ding dongdingdong ding dong bell. *ff* Tell me where is fan - cy bred.

ding dongdingdong ding dong bell. *ff* *accentato* Tell me where is fan - cy bred. *lento*

Ding dong bell. *ff* Tell me where is fan - cy bred.

Remembrance.

Sonnet XXX.

Andante sostenuto.

The piano introduction is in G major, 4/4 time, and marked *Andante sostenuto*. It begins with a treble clef staff containing four whole rests. The piano accompaniment starts in the second measure with a piano (*p*) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady bass line with some triplets.

The first line of the sonnet is set to music. The vocal melody begins with a piano (*p*) dynamic. The lyrics are: "When to the sessions of sweet si - lent thought I sum - mon up re - mem - brance of things". The piano accompaniment continues from the introduction, with the right hand mirroring the vocal line's rhythm and the left hand providing harmonic support.

The second line of the sonnet continues the musical setting. The lyrics are: "past, I sigh the lack of man - y a thing I sought, And". The vocal melody flows naturally from the previous line, and the piano accompaniment maintains its accompanimental role, featuring triplets in the right hand.

Con molto affetto

with old woes new wail my dear times waste: Then can I

drown an eye, un-used to flow, For precious friends hid in death's date-less

night, And weep a fresh love's long since cancelled woe, and

moan the ex - pense of man - y a van - ished sight.

accentato

Then can I grieve at griev-an-ces fore-

gone, And heav - i - ly from woe to woe tell o'er The

sad ac - count of fore-be-moan-ed moan, Which I now

pay As if not paid be - fore.

Tempo I.

But if the while I think on

thee, dear friend, All loss-es are re-stored and sor-rows end.

Tempo I.

But if the while I think on thee, dear friend, All loss-es are re-stored, and sor-rows

end.

Under the Greenwood Tree.

Quartette.

"As you like it."

Semplice. *mf*

SOP. Un-der the green-wood tree ____ Who loves to lie with
Who doth am-bi-tion shun, ____ And loves to live in the

ALTO. *mf*
Un-der the green-wood tree ____ Who loves to lie with me, ____ And
Who doth am-bi-tion shun, ____ And loves to live in the sun, ____

TEN.

BASS.

Semplice. *mf*

me, ____ And tune his mer-ry note ____ *rit.* Under the sweet bird's
sun, ____ Seek-ing the food he eats, ____ Pleas'd with what he

tune his mer-ry note ____ *rit.* Un-der the sweet bird's throat? ____
Seek-ing the food he eats, ____ Pleas'd with what he gets? ____

Semplice. *mf*

Allegretto.

p

throat?
gets?

Come hith - er, come hith-er, come hith - er, Here we shall see no

Come hith - er, come hith-er, come hith - er, Here we shall see no

Come hith - er, come hith-er, come hith - er, Here we shall see no

Come hith - er, come hith-er, come hith - er, — Here we shall see no

Allegretto.

p

f

en - e - my. Come hith - er, come hith-er, come hith - er, Here we shall see no

en - e - my. Come hith - er, come hith-er, come hith - er, Here we shall see no

en - e - my. Come hith - er, come hith-er, come hith - er, — Here we shall see no

en - e - my. Here we shall see no

simile.

Vivace.

en - e-my, But win-ter and rough weath-er, — Come hith-er, come hith-er, come

en - e-my, But win-ter and rough weath-er, Come

en - e-my, But win-ter and rough weath-er, Come hith-er, come hith-er, come

en - e-my, But win - ter and rough weath-er, Come

Vivace.

hith - er, come hith - er, come hith - er. — Come

hith - er, come hith - er, come hith - er, come hith - er, come hith - er. —

hith - er, come hith - er, come hith - er. — Come

hith - er, come hith - er, come hith - er, come hith - er, come hith - er. —

simile

Vivace.

weath - er. Come hith - er, come hith - er, come hith - er, come hith - er, come

weath - er. Come hith - er, come hith - er, come

Come hith - er, come hith - er, come hith - er, come hith - er, come

Come hith - er, come hith - er, come

Vivace.

hith - er, _____ Come hith - er, come hith - er, come

hith - er, come hith - er, come hith - er, _____ Come

hith - er, _____ Come hith - er, come hith - er, come

hith - er, come hith - er, come hith - er, _____ Come

hith - er, come hith - er, come hith - er.

hith - er, come hith - er, come hith - er, come hith - er. _____

hith - er, come hith - er, come hith - er.

hith - er, come hith - er, come hith - er, come hith - er. _____

come primo

Here we shall see no en - e - my, But win - ter and rough

Here we shall see no en - e - my, But win - ter and rough

come primo

Here we shall see no en - e - my, But win - ter and rough

Here we shall see no en - e - my, But win - ter and rough

come primo

Allegretto con moto.

weath - er, Come hith - er, come hith - er, come hith - er, come

weath - er, Come hith - er, come hith - er, come hith - er, come

weath - er, Come hith - er, come hith - er, come hith - er, come hith - er, come hith - er, come

weath - er, Come hith - er, come hith - er, come hith - er, come

Allegretto con moto.

hith - er.

hith - er.

hith - er.

hith - er.

ff rit. *a tempo* *ff* *ff* *D.C.*

When in Disgrace.

Solo.

Sonnet XXIX

Andante cantabile.

con dolore

When, in dis - grace with for - tune and men's

p *legato*

eyes, I all a - lone be-weep my out - cast

state, ——— And troub-le deaf heav - en with my boot - less

cries, And look up - on my - self_ and curse_ my

rit

fate. Wish - ing me like to one more

a tempo *agitato*

a tempo *allegro agitato*

rich in hope, Feat - ured like him, like

him with friends pos - sessed, De - sir - ing this man's

art and that man's scope, With what I most en-joy con-

tent - ed least; Yet in these thoughts my -

irato *cresc.*

self al - most des - pi - sing.

ff *poco a poco dim.*

p con tenerezza

Hap - ly I think on thee

p
con tenerezza

pp

and then my state Like to the -

lark at break of day a - ris - ing, From

poco accel.

sul - len earth sings hymns at Heaven's gate, For

thy sweet love re - mem - bered such wealth

sostenuto.

brings, That then I scorn to change my

rit.

state with kings.

a tempo

marcato

ff

fff

Crabbed Age and Youth.

Quartette.

"The Passionate Pilgrim."

Animato.

SOP. *f* Crab-bed age and youth Can-not live to - geth - er

ALTO. *f* Crab-bed age and youth Can-not can-not live to - geth-er Cannot live to -

TEN. *f* Crab-bed age and youth Can-not live to - geth - er

BASS. *f* Crab-bed age and youth Can-not can-not live to - geth-er Cannot live to -

geth - er Youth is full of plais - ance

geth - er Youth is full of plais - ance

geth - er Youth is full of plais - ance

geth - er Youth is full of plais - ance

Age is full of care — Youth like sum - mer morn

Age is full of care — Youth like sum - mer morn —

Age is full of care — Youth like sum - mer morn —

Age is full of care — Youth like sum - mer — morn —

p **Andante cantabile.**

Age like win - try weath - er. Youth like sum - mer — brave.

Age like win - try weather. Youth like sum - mer — brave like sum-mer

Age like win - ter — weath - er. Youth like sum - mer — brave.

Age like win - ter — weath - er. — Youth like — summer brave like sum-mer

Andante cantabile.

rit. *p* *a tempo*

Age like win - ter bare Youth is full of sport.

brave. Age like win - ter bare like win - ter bare Youth is full of sport.

Age like win - ter bare Youth is full of sport.

brave. Age like win - ter bare Youth is full of sport.

Ag - e's breath is short O! my love my love is

Ag - e's breath is short O! my love my love is

Ag - e's breath is short O! my love my love is

Ag - e's breath is short O! my love my love is

marcatissimo

meno mosso

young Age I do de - fy thee.

young my love is young Age I do de - fy thee.

young Age I do de - fy thee.

young my love is young Age I do de - fy thee

O sweet shep-herd hie thee For me - thinks thou stay'st too long me -

O sweet shep-herd hie thee For me - thinks t thou stay'st too

O sweet shep-herd hie thee For me - thinks thou stay'st too long

O sweet shep-herd hie thee For me - thinks — thou stay'st too long me -

[illegible]

